

# ZONING CHANGE REVIEW SHEET

CASE NUMBER: C14H-2008-0038

HLC DATE:

December 15, 2008

PC DATE:

January 27, 2009

APPLICANT: Nikki K. Addison, owner

HISTORIC NAME: John Henry Faulk House

WATERSHED: Barton Creek

ADDRESS OF PROPOSED ZONING CHANGE: 1812 Airole Way

ZONING FROM: SF-3 to SF-3-H

SUMMARY STAFF RECOMMENDATION: Staff recommends the proposed zoning change from single family residence (SF-3) district to single family residence – Historic Landmark (SF-3-H) combining district zoning.

HISTORIC LANDMARK COMMISSION ACTION: Recommended a zoning change from single family residence (SF-3) district to single family residence – Historic Landmark (SF-3-H) combining district zoning. Vote: 5-0 (Arriaga ill; Cuppett absent).

PLANNING COMMISSION ACTION: Recommended a zoning change from single family residence (SF-3) district to single family residence – Historic Landmark (SF-3-H) combining district zoning. Vote: 9-0

DEPARTMENT COMMENTS: The house outside the bounds of the Comprehensive Cultural Resources Survey (1984).

CITY COUNCIL DATE: February 12, 2009

ACTION: Postponed at staff's request until March 12, 2009.

March 12, 2009:

ORDINANCE READINGS: 1<sup>ST</sup> 2<sup>ND</sup> 3<sup>RD</sup>

ORDINANCE NUMBER:

CASE MANAGER: Steve Sadowsky

PHONE: 974-6454

NEIGHBORHOOD ORGANIZATION: Barton Hills Neighborhood Association

## BASIS FOR RECOMMENDATION:

The ca. 1951 house is a classic example of the work of local designer and builder A.D. Stenger and was the home of John Henry Faulk when he returned to Austin after being black-listed in New York.

### Architecture:

One-and-a-half story irregular-plan side-gabled wood- and stone-sided Modern-styled house with wood-framed fixed-sash and casement windows. The house is

built into the side of a cliff; the floor of the first level was constructed with steel and concrete beams in a fashion similar to the construction of bridges and overpasses, representing an innovation in building construction methods. The house features bands of windows, clerestory windows for additional light, cantilevered rooms, and natural materials, all hallmarks of the style of A.D. Stenger, a prominent local builder who specialized in Modern-style residential construction, especially in the Barton Hills area of Austin.

#### **Historical Associations:**

The house was built in 1951 by A.D. Stenger, the most prominent builder of what we now call Mid-Century Modern, in Austin. Stenger, born in Dallas, attended the School of Architecture at the University of Texas, and although he never graduated, obtained his architectural license as an undergraduate, and began designing and building eclectic houses, especially in the Barton Hills area of South Austin, where he built his own house on Arthur Drive (adjacent to Airole Way), named for his father. Stenger purchased the land then built houses for his clients, who were under no obligation to purchase. His houses are generally low-slung ranch-style houses, but constructed of natural materials, such as wood and stone, which he brought into the house to blend the interiors and exteriors of the house. His houses feature bands of windows, and generally have clerestory windows. They were designed specifically for their lot, and with the cliff-side siting of many of his Barton Hills houses, featured cantilevered rooms and decks over the cliff.

A.D. Stenger knew John Henry Faulk, and when Faulk returned to Austin in 1959, having been blacklisted from his radio programs in New York for supposed Communist leanings, Stenger provided the Faulk family with this house at 1812 Airole Way. Stenger retained ownership in the house, and sold it only after the Faulks moved back to New York. John Henry Faulk (1913-1990), was born at Green Pastures, and under J. Frank Dobie at the University of Texas, studied folklore, which led him to his later career as a celebrated humorist, story-teller, and radio host for CBS, until he was blacklisted for being identified as a Communist sympathizer. Advertisers pulled their support for his radio shows, and CBS let him go. He filed suit against the private company whose information had led to his blacklisting, and after long years of litigation, finally prevailed. Although awarded damages and punitive damages, he never saw much in the way of compensation, and CBS never hired him back. While living in this house on Airole Way, Faulk wrote Fear on Trial, an account of his defamation and quest for justice, which was published in 1964, a year after he moved out of this house and back to New York.

After Faulk's departure, Stenger sold the house to Ted and Kay Powers. Ted Powers was an accomplished photojournalist for the Associated Press, whose work included the photograph of Lee Harvey Oswald being wheeled into Parkland Hospital in Dallas after having been shot by Jack Ruby. Kay Powers was a popular columnist for the American Statesman for many years. The Powers made some renovations to the house, including the back deck, enclosing a screened in back porch, and installing central air conditioning, a feature Stenger had not ever designed into his houses, as he built them to allow air flow through the house to cool it. The Powers lived here from 1964 to 1974, then sold it to J.M. and Jane Robison, who lived here for 5 years before selling the house to the current owner, Nikki Addison.

**PARCEL NO.: 01020901190000**

**LEGAL DESCRIPTION:** Lot 13, and the South 5 feet of Lot 12, A.D. Stenger Addition

**ANNUAL TAX ABATEMENT:** \$4,902 (owner-occupied); city portion: \$1,192.

**APPRAISED VALUE:** \$369,099

**PRESENT USE:** Single family residence

**CONDITION:** Excellent

**PRESENT OWNER:**

Nikki Addison  
1812 Airole Way  
Austin, Texas 78704

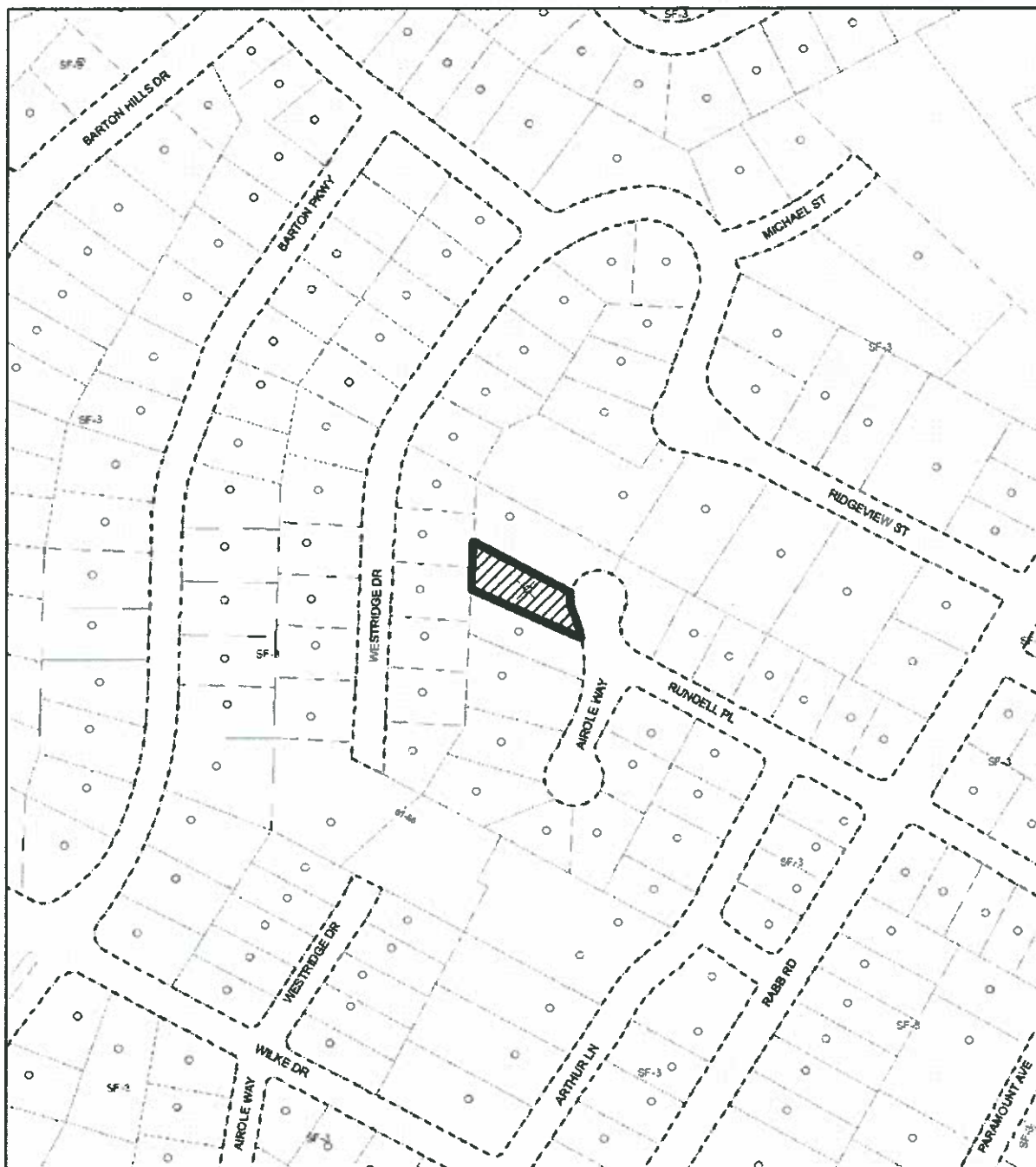
**DATE BUILT:** ca. 1951

**ALTERATIONS/ADDITIONS:** Construction of a rear deck; enclosure of the screened porch as a dining room.




**ORIGINAL OWNER(S):** A.D. Stenger (1951)

**OTHER HISTORICAL DESIGNATIONS:** None.

# LOCATION MAP



1" = 200'

-  **SUBJECT TRACT**
-  **ZONING BOUNDARY**
-  **PENDING CASE**

OPERATOR: S. MEEKS

## HISTORIC ZONING

ZONING CASE#: C14H-2008-0038  
 ADDRESS: 1812 AIROLE WAY  
 SUBJECT AREA: 0.2630 ACRES  
 GRID: G21  
 MANAGER: S. SADOWSKY



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John Henry Faulk House (built by A.D. Stenger)  
1812 Airole Way  
ca. 1951

A. D. Stenger 1812 Airole Way  
 13 and south 5' of 12  
 A. D. Stenger  
 Frame residence with carport attached.  
 45653 7-25-60 \$11,000.00  
 Owner

5

Building permit to A.D. Stenger for the construction of the house (1950)

WATER SERVICE PERMIT  
 Austin, Texas  
 Received of A. D. STENGER  
 Address 1812 AIROLE WAY  
 Amount TWENTY AND NO/100 \$20.00  
 Plumber THE BERRY CO. Size of Tap 3/4"  
 Date of Connection 3-27-51  
 Size of Tap Made 3/4"  
 Size Service Made 3/4"  
 Size Main Tapped 2" CF  
 From Front Prop. Line to Curb Cock 75'  
 From N- Prop. Line to Curb Cock 21'  
 Location of Meter CURB  
 Type of Box LOUW  
 Depth of Main in St. 3'  
 Depth of Service Line 2'  
 From Curb Cock to Tap on Main 4' 6"  
 Checked by Eng. Dept. 3-27-51

INDEXED

No.	Fittings	Size
1	Curb Cock	3/4"
1	Elbow	3/4"
1	St. Elbow	3/4"
1	Bushing	3/4"
1	Reducer	2" x 3/4"
1	Pipe	2" x 3/4"
1	Lead Comp.	2" x 3/4"
1	Nipples	3/4"
1	Union	3/4"
1	Plug	3/4"
1	Box	LOUW
1	Lid	LOUW
1	Valve	3/4"
1	Job No.	W-323, 502
1	P-g. No.	8-1804

Water service permit to A.D. Stenger for the house at 1812 Airole Way (1951)

## CITY HISTORIC LANDMARK CRITERIA FOR 1812 AIROLE WAY

1. 1812 Airole Way was built in 1951. It is thus over 50 years old.
2. The house retains sufficient integrity of materials and design to convey its historic appearance. It is made of site-mined uncut limestone, with many windows, redwood siding, "modern" 1950's flat and thrusting roof lines, exposed redwood beams, and indoor/outdoor stone fountains.
- 3a. The architecture of the house represents the work of A.D. Stenger (1920 - 2002), who introduced many innovations. The house is built into the side of a cliff, and the floor of the first level is made of steel and concrete beams that were newly introduced at that time to build bridges and overpasses. The house is a perfect example of Mr. Stenger's modern style, with many windows, a low profile, natural materials, and a large limestone fireplace.  
In many ways A.D. Stenger was the Frank Lloyd Wright of Austin. This house serves as a representative example of A.D.'s work, which can be found in the area around Barton Springs.
- 3b. The house at 1812 Airole Way has seen famous residents and visitors. The most famous, John Henry Faulk, lived here from 1959 till 1963. Other than his birthplace (Green Pastures), 1812 Airole Way is the only home that John Henry had in Austin. John Henry Faulk was famous as a humorist and folklorist, but his biggest achievement was his victory against "McCarthyism."

In 1959 John Henry Faulk took refuge at 1812 Airole Way with his family during his lawsuit with AWARE. John Henry was blacklisted out of radio in New York, and fought and won his suit while living here until 1963. He was friends with Cactus Pryor (radio and television personality), A.D. Stenger (architect and wildlife videographer), Joe Small (local magazine publisher), J. Frank Doble, and other famous Austinites.

John Henry told me that he and his wife drove all the way from New York City to Austin with their three kids in 1959. He was broke and very depressed. His friends and family greeted him warmly, but that first day in the house at 1812 Airole Way was very distressing. The first thing they saw outside their backdoor was a huge rattlesnake, coiled and ready to strike.

In 1960 John Henry Faulk was put to rest in a casket which was lovingly hand-made by his friend, A.D. Stenger. In 1964 A.D. Stenger sold 1812 Airole Way to Ted W. Powers and Kay Powers. Ted was a photojournalist for the Associated Press, and photographed many famous people. Kay Powers wrote a popular column for the Austin American Statesman.

Airole Way hosted many picnics in the lower cul-de-sac. On Sat. nights, friends and neighbors would gather to cook hamburgers while their children played. Most residents were on the faculty of the University of Texas. Frank and Sue McBee (founded Tracor, Austin's first high-tech company) lived nearby in an A.D. Stenger home. All the glass in the houses served a purpose: there was no air conditioning in any of the homes initially, so air flow was of paramount importance. In the 1950's the roads in the area were unpaved. Houses were not in the city limits, and were on septic systems. But all were modern and very different from traditional homes. The house at 1812 Airole Way represents the spirit, innovation, and optimism of the post WWII era.

Archologically the area was long the haunt of native Americans. 1812 Airole Way juts out above a deep valley that goes down to Barton Creek, a few blocks away as the crow flies. On the other side of the valley West Lake Hills rises up. Until the 1960's the whole area below (now called Barton Hills) was a wild area full of deer and other game.

Airole Way was named after the beautiful village of Airole, which is similarly built into the side of limestone hills. The ancient village, located on the Italian border near France, overlooks deep valleys and rivers. In ancient times the village was Roman, and built along the Salt Road. During World War II, American troops marched down those roads into Italy. A.D. Stenger and his veteran friends must have observed the similarity. Indeed the house is carved into the hillside, and has a beautiful view of the valley and hills.

Arthur Dallas Stenger

◆ 1920-2002

## A legacy left in the homes he designed

Architect's houses lent  
style to South Austin,  
West Lake Hills

By Dick Stanley

AMERICAN-STATESMAN STAFF

Old Austin lost one of its colorful characters this week when eccentric architect and home builder A.D. Stenger died at 82



Arthur Dallas  
Stenger

after a brief illness.

With his passing, his widow Jean Kirkpatrick Stenger inherited the stuffed 10-foot-tall Norwegian polar bear that was his office

trademark for many years.

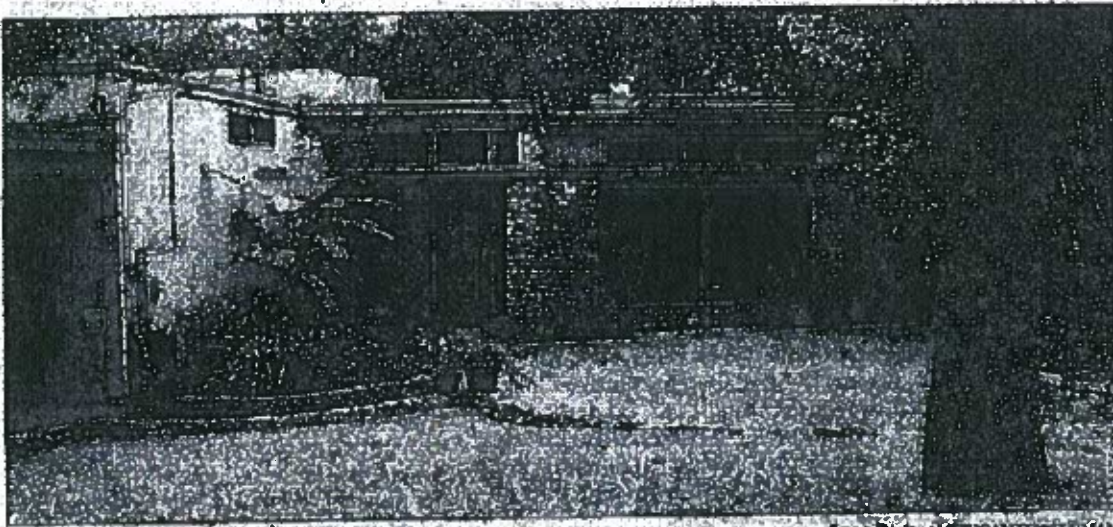
And scores of homeowners in South Austin and West Lake Hills saw their Stenger-designed houses, which still sell well when they go on the market, take a sharp jump in sentimental value.

"They all have wood-burning fireplaces and Mexican tile floors, and most have vaulted ceilings," said Mitty Guerra, an old friend of Stenger's who has owned one of his homes on Airle Way in South Austin for many years. "Aesthetically they're pleasing, and they have withstood the times. They're kind of homey."

Stenger began building his houses in the 1960s for, among others, legendary Austin humorists John Henry Faulk and Cactus Pryor. The architecture

See ARCHITECT, back page





Long Park AMERICAN INTERNATIONAL

Architect A.D. Stenger designed this home on Airale Way in South Austin. A typical Stenger home featured cantilevered roofs, lots of windows and stained concrete floors.

## ARCHITECT: Modern designs inspired by aircraft

Continued from A1

remains slightly ahead of its time—cantilevered roofs, lots of windows and stained concrete floors.

"He got a lot of ideas from the aeronautical department at the University of Texas," his widow said. "That was what inspired him. A cantilever is a load that's not supported directly, and he got that idea from airplanes."

"That sounds A.D.-ish," Pryor said. "He was a nonconformist, in architecture and the rest of life. I think he's the one who got exposed beams in houses approved by the government for home loans."

Stenger also built a home for Frank and Sue McBee. Frank McBee founded Tracor, Austin's first high-technology company.

"He built for us above Barton Springs Pool, up from Robert E. Lee Road," Sue McBee said. "We all lived there in these A.D. Stenger houses. They're low, with lots of glass and stone. The whole neighborhood was UT faculty. People, mostly in the arts, really loved A.D. He was just a gem."

He was born Arthur Dallas Stenger on July 25, 1920, in Dallas. His father was an architect and his mother a homemaker. He was in his teens when the family moved to the airport, 15 where he played the accordion in a small band. "I think I would

come in handy later."

With the outbreak of World War II, he joined the Army but soon tired of the marching and got a transfer to the Navy. He served in the Pacific, in the naval construction battalions that became known as the Seabees.

After the war, he came to Austin to study architecture at UT. But his \$50 monthly payment from the GI Bill didn't go far. So, to make a living, he played accordion around town, worked as a draftsman and even took home road-killed squirrels to supplement his diet.

"He didn't graduate," his widow said. "He got his architect's license as an undergraduate and started building. People were looking for houses after the war."

The South Austin neighborhood above Barton Springs Pool where Stenger built his first subdivision was perfect for innovation. It wasn't in the city limits at the time, was not in the jurisdiction of city building inspectors.

He later expanded to Richwood, a neighborhood in West Austin, where he built Pryor's home in the late 1950s. Following a conversation, they'd had about homes while on a business trip to Baja California.

"We were talking, and he was making notes in the palm of his hand," Pryor said. "That was a common A.D. Stenger

procedure, to use his hand as a writing pad. About three months later, he said, 'Can I see your house is ready?' I said, 'What house?' He said, 'The house you wanted.' He even helped us get the loans. My children grew up in that house."

Inevitably, some people complained about Stenger's construction. The closets, for instance.

"He measured coat hangers and made the closets just the size of a coat hanger," Guerra said. "People would say, 'We can't close the door with clothes on the hangers.' And he'd say, 'Oh, no problem, and he'd bend the coat hangers up so the doors would close.'"

Stenger is survived by his third wife, three children and eight grandchildren.

Pryor and others will deliver eulogies from 4 to 6 p.m. Monday at the Umlauf Sculpture Garden, 805 Robert E. Lee Road.

His widow will take care of the Norwegian polar bear, which is in the living room of their 3-year-old home in West Lake Hills, the last house Stenger built.

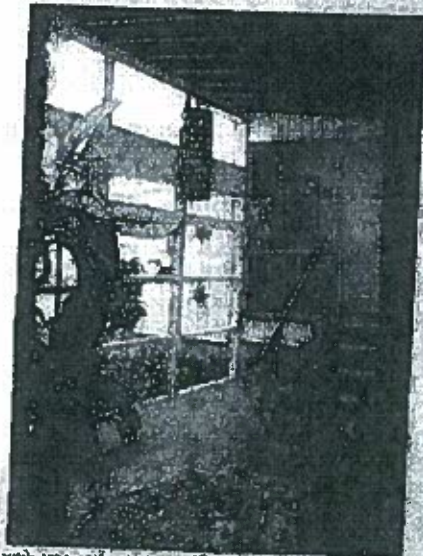
"It's not scary, although it doesn't have a very friendly look on its face," she said. "A.D. had to adopt it in self-defense. He was in a small boat when he roped it. But the bear got man."

dstanley@statesman.com 449-3829

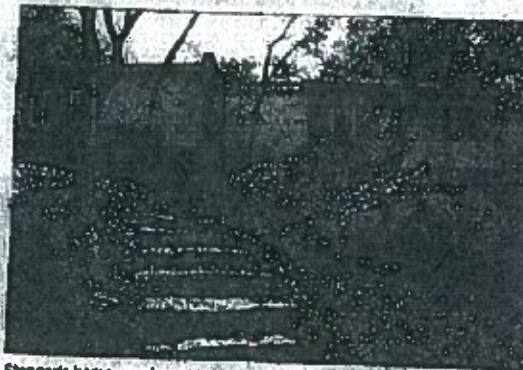




A house that A.D. Stenger built on Arthur Lane shows how the designer, who died last week, made the indoors and outdoors harmonize. Sara Park / AMERICAN-STATESMAN



With airy, minimalist forms and clean design, Stenger brought a modern feel to Austin neighborhoods in the '50s and '60s.



Stenger's homes, such as this one on Alrore Way, fit the landscape.

By Michael Barnes  
AN AMERICAN-STATESMAN STAFF WRITER

**B**efore anyone attempted to define "Austin style," designer and builder Arthur Dallas Stenger built one version of it.

The acronym Stenger, who died last week, left the city with one of those that stood out on their hillside perches, empty local materials, admit cool morning light from multiple sources and mix stripped-down utility with a playful, even jazzy sensuality.

"I always loved his house," says Ed Burnett, a real estate broker who purchased a Stenger house in Barton Hills seven years ago. "And I love to sell them. There's so much light, so many windows. He designed every house to fit the land exactly."

Known as "A.D.," Stenger designed for journalists, professors and professionals, but he remained distant from the guild mentality of mainstream architects. He studied architecture at the University of Texas, but never graduated. Still, he applied an international appetite for clean lines and vibrant materials with a respect for the needs of his clients.

"He looked farther than the house next door for inspiration in his home designs," says Austin architect James Linville. "He took chances by being innovative with form, construction and finish. But he still sought to sell to those who had seldom traveled beyond their hometown."

Thriving in the 1950s and '60s, Stenger set his populist versions of regional modernism on trapezoidal lots that he subdivided in South and West Austin. Most of his houses hug the ground, but they can just as easily jut over a sudden drop in the terrain, wrapping the incline



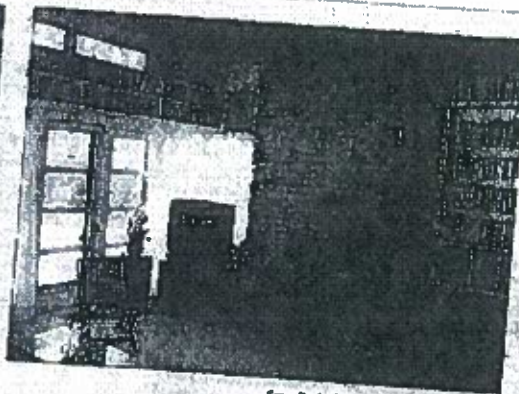
Arthur Dallas Stenger

Designer's  
legacy is a  
style that  
welcomes  
generations  
of Austinites  
home

On [statesman.com](http://statesman.com):  
More on houses designed

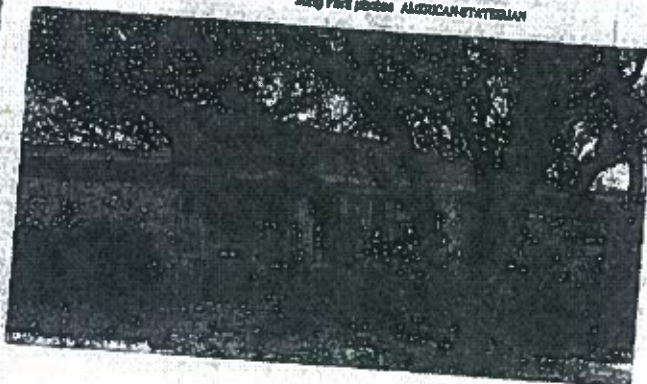
# The houses that A.D. built





Ample windows, stone fireplaces, 'built-ins' (bookcases, ledges, cabinets, etc.), handsome tiles — Roselyn Bustin's home features many of A.D. Stenger's trademarks.

Sam Park photo AMERICAN-STATESMAN



## HOUSES: Stenger's touch stood out

Continued from E1

with limestone walls, arched walkways and tubular handrails.

Though they hewed to the nation's mid-century "ranch house" rage, they were also well matched to the arch urbanity of the Martinis Age.

"It was all new, new, new," says Roselyn Bustin, widow of late American-Statesman entertainment writer John Bustin, who moved into their Stenger home in July 1952. "When my sister first saw our house, she said, 'This is the height of contemporary.'"

Characteristics of the Stenger homes are the banks of windows. Some clerestory windows line the walls just below the ceiling marks; others open boldly onto patios and side-yards. Among the most spectacular examples can be found in Stenger's own "dream home," built for his first wife on the self-named Arthur Lane. Here, windows that hang from a single load-bearing support in a shallow entry area open to the front and back yards, forming a classic A.D. indoor/outdoor room.

One benefit of the ubiquitous windows and narrow building footprints was natural air conditioning.



Roselyn Bustin  
Her Stenger house felt 'new, new, new' when she moved there in 1952.

home, we needed all the help we could get," Bustin says.

Stenger also loved long, thin, but sturdy fireplaces that recalled dude ranches or the elegant cocktail lounges of the '60s. Most of these were constructed from stones quarried onsite, which accounts for their close match to the surrounding landscape. The Bustins, however, wanted the even more elegant look of

"None of these houses were built with central air," says Bustin. "It was all pass-through air."

The lightness of Stenger's window series is echoed in covered walkways, entry canopies and decorative hallways that link the open public rooms with smaller private zones. He also featured "built-ins" — bookcases, ledges, closets, appliances, cabinets and storage units designed for the specific needs of his clients.

"Since we were a young couple building our first

ledgions.

"A.D. said we'd have to ship it from Arizona, but that's what John wanted," Bustin recalls. "A.D. always had plenty of ideas, which he sketched on the spot, like visualizing a dead branch coming out of your fireplace."

Cantilevering, or using horizontal projections supported by a downward force behind a fulcrum, was a favored engineering technique. This led to sloped roofs and wings that apparently rest on slender columns, adding to a sense of airiness.

"All his homes are so airy," Burnett says. "Look, see how I get all the morning light, but none of the hot afternoon light."

Stenger also imported green and terra cotta tiles, which emphasized the cool earthiness of the floors. Some of the houses remain in pristine condition; but others show signs of decay, poor repairs and insensitive additions. Still, several neighborhoods are blessed with blocks of Stenger homes that seem to have rooted there decades before.

"Each house fit," Bustin says. "That was his art."

mbernez@statesman.com; 445-3647

# THE HANDBOOK OF TEXAS Online

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**FAULK, JOHN HENRY (1913-1990).** John Henry Faulk, humorist and author, fourth of five children of Henry and Martha (Miner) Faulk, was born in Austin, Texas, on August 21, 1913. His parents were staunch yet freethinking Methodists who taught him to detest racism. He entered the University of Texas in 1932. Under the guidance of J. Frank Dobie, Walter P. Webb, and Roy Bedichek,<sup>qqv</sup> he developed his considerable abilities as a collector of folklore. For his master's degree thesis, Faulk recorded and analyzed ten African-American sermons from churches along the Brazos River. His research convinced him that members of minorities, particularly African Americans,<sup>qv</sup> faced grave limitations of their civil rights. Between 1940 and 1942, Faulk taught an English I course at the University, using mimicry and storytelling to illustrate the best and worst of Texas societal customs. Often made to feel inferior at faculty gatherings, Faulk increasingly told unbelievable tales and bawdy jokes. His ability both to parody and to praise human behavior led to his entertainment and literary career. Early in World War II<sup>qv</sup> the army refused to admit him because of a bad eye. In 1942 he joined the United States Merchant Marine for a year of trans-Atlantic duty, followed by a year with the Red Cross in Cairo, Egypt. By 1944 relaxed standards allowed the army to admit him for limited duty as a medic; he served the rest of the war at Camp Swift, Texas.

Radio provided Faulk the audience he, as a storyteller, craved. Through his friend Alan Lomax, who worked at the CBS network in New York, Faulk became acquainted with industry officials. During Christmas 1945, Lomax hosted a series of parties to showcase Faulk's yarn-spinning abilities. When discharged from the army in April 1946, CBS gave Faulk his own weekly radio program, entitled "Johnny's Front Porch"; it lasted a year. Faulk began a new program on suburban station WOV in 1947 and the next year moved to another New Jersey station, WPAT, where he established himself as a raconteur while hosting "Hi-Neighbor," "Keep 'em Smiling," and "North New

Jersey Datebook." WCBS Radio debuted the "John Henry Faulk Show" on December 17, 1951. The program, which featured music, political humor, and listener participation, ran for six years.

Faulk's radio career ended in 1957, a victim of the Cold War and the blacklisting of the 1950s. Inspired by Wisconsin Senator Joseph McCarthy, AWARE, Incorporated, a New York-based, for-profit, corporation, offered "clearance" services to major media advertisers and radio and television networks. For a fee, AWARE would investigate the backgrounds of entertainers for signs of Communist sympathy or affiliation. In 1955 Faulk earned the enmity of the blacklist organization when he and other members wrested control of their union, the American Federation of Television and Radio Artists from officers under the aegis of AWARE. In retaliation, AWARE branded Faulk a Communist. When he discovered that the AWARE bulletin prevented a radio station from making him an employment offer, Faulk sought redress. Several prominent radio personalities and CBS News vice president Edward R. Murrow supported Faulk's effort to end blacklisting. With financial backing from Murrow, Faulk engaged New York attorney Louis Nizer. Attorneys for AWARE, including McCarthy-committee counsel Roy Cohn, managed to stall the suit, which was originally filed in 1957, for five years. When the trial finally concluded in a New York courtroom, the jury had determined that Faulk should receive more compensation than he sought in his original petition. On June 28, 1962, the jury awarded him the largest libel judgment in history to that date—\$3.5 million. An appeals court subsequently reduced the amount to \$500,000. Legal fees and accumulated debts erased the balance of the award.

Despite his vindication, CBS did not rehire Faulk—indeed, years passed before he worked again as a media entertainer. He returned to Austin in 1968. From 1975 to 1980 he appeared as a homespun character on the television program "Hee-Haw." During the 1980s he wrote and produced two one-man plays. In both *Deep in the Heart* (1986) and *Pear Orchard, Texas*, he portrayed characters imbued with the best of human instincts and the worst of cultural prejudices. The year 1974 proved pivotal for Faulk. CBS Television broadcast

its movie version of *Fear on Trial*, Faulk's 1963 book that described his battle against AWARE. Also in 1974, Faulk read the dossier that the FBI had maintained on his activities since the 1940s. Disillusioned and desirous of a return to the country, Faulk moved to Madisonville, Texas. He returned to Austin in 1981. In 1983 he campaigned for the congressional seat abdicated by Democrat-turned-Republican Phil Gramm. Although he lost the three-way race, the humorist had spoken his mind. During the 1980s he traveled the nation urging university students to be ever vigilant of their constitutional rights and to take advantage of the freedoms guaranteed by the First Amendment. The Center for American History<sup>qv</sup> at the University of Texas at Austin sponsors the John Henry Faulk Conference on the First Amendment.

In 1940 Faulk wed one of his students at the University of Texas, Hally Wood. They had a daughter. After he and Hally were divorced, Faulk married Lynne Smith, whom he met at a New York City rally for presidential candidate Henry Wallace in the spring of 1948. Born of their marriage were two daughters and a son. After his divorce from Lynne, Faulk married Elizabeth Peake in 1965: they had a son. Faulk died in Austin of cancer on April 9, 1990. The city of Austin named the downtown branch of the public library in his honor.

BIBLIOGRAPHY: Austin *American-Statesman*, April 10, 1990. Michael C. Burton, *John Henry Faulk: The Making of a Liberated Mind* (Austin: Eakin Press, 1993). John Henry Faulk Papers, Barker Texas History Center, University of Texas at Austin. Andie Tucher, ed., *Bill Moyers, A World of Ideas II: Public Opinions from Private Citizens* (New York: Doubleday, 1990). Vertical Files, Barker Texas History Center, University of Texas at Austin.

*Page S. Foshee*



# Houses met with wall-to-wall changes

People think I'm nuts, but I'm addicted to doing over houses. I LOVE remodeling and can't bear to leave a house like I found it.

The first house You-Know-Who and I bought didn't need anything, but it got a breakfast bar, a tiny waterfall splashing merrily beside the

patio and a sliding glass door to replace the ugly wooden door leading to the patio before we sold out and moved.

Next we bought a house built by A.D. Stenger, one of Austin's most

innovative home designers for many years. On the side of a hill in Southwest Austin, the house had a 29-foot living room with a tremendous view, a sloped ceiling, exposed beams and clerestory windows, rock planters defining the entry, and concrete floors colored to

• match adjoining Mexican tile.

With all this going for it, did this house get changes? Of course. We added a deck to better enjoy the view, an island in the kitchen to provide space for a dishwasher, a dining room where a screened porch had been, and central air conditioning. Then, having made this into a terrific house for entertaining, we had to enlarge the deck to accommodate the crowds!

What we couldn't change was the rugged slope of the lot, our ultimate undoing. You-Know-Who was by this time an ex-smoker, but he huffed and puffed and became so exhausted whenever he tried to mow that hill that we finally decided we must move on.

Our place at Lake Travis began as a weekend/vacation spot, but with its half-acre lot, lovely lake view and resident herd of deer, we saw the potential for our retirement home. Talk about a remodeler's paradise! The kitchen was a stove and refrigerator in one corner of the living room, the bedrooms were

cot-sized, an elephant could have fallen through the holes in the wooden deck and there was no fence to keep our dogs at home.

With the help of a versatile fellow named Mansel, we fenced, added-on, tore down and built up. A garage on the north; a second bath, dressing room and huge closets on the south; on the east, a new deck, a studio for writing and painting, plus a greenhouse. And on the west, a real kitchen. Then Mansel, who was not young, said he had gone completely around the house adding on and we had better be about through adding on because he certainly was. Then he retired.

We retired, too, and moved back to town because we missed city life.

There was nothing wrong with our present house until we got the grand piano, which crowded the living room. I drew plans for pushing out a wall, but this house is brick and horror stories from friends who have added on to brick houses put a stop to those plans.

What to do? Give up my piano?

Move away from the best neighbors anyone could have? Stay crowded and crabby? Well, honey, you won't believe this, but we FOUND a room. Without adding on. Honest!

It was right there all the time, space we walked by several times a day, a "sitting room" about 10 by 12 at one end of our bedroom. We never sat there and in real estate parlance, it certainly was not being put to its "highest and best use."

Well, it is now! A new wall to separate this space, a new opening from the entry hall, some Sheetrock, texture and paint manipulated by Kenny and voila! the nicest little music room imaginable. It even came equipped with a big window where you can sit and enjoy the small pool and flower garden. You-Know-Who built for me by our front door.

And to think we did it all without adding a dime's worth of square footage to our tax bill! Cool!

Key Powers is retired from the American Statesman. Her column appears every other Tuesday.



**KEY POWERS**

# In tune with each other after 40 years

It all began with a song. She was playing the piano and he was listening, watching her with intense blue eyes as she smiled at the crowd gathered around.

"Bet you can't play 'Hi Lili,'" he said.

"Sure can," she said, and launched into the sweet, plaintive little melody.

Was it fate that the only seat vacant was next to him when she took her "break"? At any rate, these two strangers quickly fell into spirited conversation, revealing that she was the divorced mother of three boys and he was the divorced father of one daughter, that neither EVER wanted to think of marriage again, that he had been recently transferred to the city by The Associated Press, that she had a new job as secretary to the editor of the local newspaper and my goodness, didn't they have a lot in common!

On her next break, he made sure the seat beside him was vacant and then he invited her out to dinner and she accepted. Thus began a courtship that culminated eight months later in a quiet little wedding.

That was 40 years ago and many things, like the glowing tan and long dark hair that caught his eye, have changed. But some things have stayed the same — she still plays the piano, and quite often in a crowded room, she'll look over at him, grin and launch into "Hi Lili."

Golden Anniversary thing, so what's a 40th to brag about, humm? And without thinking about the date, they signed up to be part of the welcoming bash for some 15 members of the Friendship Force from Sapporo, Japan, so that, honey, is where they did their celebrating. Yes, there was a lovely grand piano and she played it.

So, what keeps them going? It's "put up or shut up," they claim. If

one has a habit the other doesn't much care for, he or she puts up with it and shuts up instead of nagging about it. For more on how this works, consult the person whose photo appears with this column — if you can catch her when she's not playing the piano, that is.

Kay Powers is retired from the Austin American-Statesman. Her column appears every other Sunday.



Kay Powers

The nest emptied, they retired (sort of) and traveled, visiting places they never dreamed they'd see and loving the experience of trading home-stays with newly met friends in Russia, Italy, Mexico and Brazil. And it is rumored she played the piano in every one of those countries!

Their 40th anniversary snuck up on them, probably because most of their peers had done the

## A. APPLICATION FOR HISTORIC ZONING

OK to go  
SS  
10-30-08

### PROJECT INFORMATION:

#10210701

DEPARTMENTAL USE ONLY	
APPLICATION DATE: <u>11-7-08</u>	FILE NUMBER(S): <u>C14H-2008-0038</u>
TENTATIVE HLC DATE: _____	
TENTATIVE PC or ZAP DATE: _____	
TENTATIVE CC DATE: _____	
CASE MANAGER: <u>S. SODOLU</u>	CITY INITIATED: YES / NO
APPLICATION ACCEPTED BY: <u>ROXANNE</u>	ROLLBACK: YES/NO

### BASIC PROJECT DATA:

1. OWNER'S NAME: <u>Nikki Addison</u>	
2. PROJECT NAME: <u>John Henry Frank house</u>	
3. PROJECT STREET ADDRESS (or Range): <u>1812 Apple Way</u>	
ZIP: <u>78704</u> COUNTY: <u>Travis</u>	
IF PROJECT ADDRESS CANNOT BE DEFINED ABOVE:	
LOCATED _____ FRONTAGE FEET ALONG THE <u>N. S. E. W.</u> (CIRCLE ONE) SIDE OF	
(ROAD NAME PROPERTY FRONTS ONTO), WHICH IS	
APPROXIMATELY _____ DISTANCE FROM ITS	
INTERSECTION WITH _____ CROSS STREET.	

### AREA TO BE REZONED:

4. ACRES _____	(OR)	SQ.FT. _____			
5. ZONING AND LAND USE INFORMATION:					
EXISTING ZONING	EXISTING USE	TRACT# (IF MORE THAN 1)	ACRES / SQ. FT.	PROPOSED USE	PROPOSED ZONING
<u>SF-3</u>	<u>Residence</u>	_____	_____	<u>SF-3-H</u>	<u>Residence</u>
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

### RELATED CURRENT CASES:

6. ACTIVE ZONING CASE?	(YES / NO)	FILE NUMBER:	_____
7. RESTRICTIVE COVENANT?	(YES / NO)	FILE NUMBER:	_____
8. SUBDIVISION?	(YES / NO)	FILE NUMBER:	_____
9. SITE PLAN?	(YES / NO)	FILE NUMBER:	_____

PROPERTY DESCRIPTION (SUBDIVISION REFERENCE OR METES AND BOUNDS):

10a. SUBDIVISION REFERENCE: Name: A D Stenger  
Block(s) \_\_\_\_\_ Lot(s) 13 Sublot 5 Outlot(s) \_\_\_\_\_  
Plat Book: 5 Page of Lot 12  
Number: 29  
10b. METES AND BOUNDS (Attach two copies of certified field notes if subdivision reference is not available or zoning includes partial lots)

DEED REFERENCE CONVEYING PROPERTY TO PRESENT OWNER AND TAX PARCEL I.D.:

✓ 11. VOLUME: \_\_\_\_\_ PAGE: \_\_\_\_\_ TAX PARCEL I.D. NO. \_\_\_\_\_

OTHER PROVISIONS:

12. IS PROPERTY IN A ZONING COMBINING DISTRICT / OVERLAY ZONE? YES/NO NO  
TYPE OF COMBINING DIST/OVERLAY ZONE (NCCD, NP, etc) \_\_\_\_\_  
13. LOCATED IN A LOCAL OR NATIONAL REGISTER HISTORIC DISTRICT? YES/NO NO  
14. IS A TIA REQUIRED? YES/NO NO (NOT REQUIRED IF BASE ZONING IS NOT CHANGING)  
TRIPS PER DAY: \_\_\_\_\_  
TRAFFIC SERIAL ZONE(S): \_\_\_\_\_

OWNERSHIP TYPE:

15. ☒ SOLE ☐ COMMUNITY PROPERTY ☐ PARTNERSHIP ☐ CORPORATION ☐ TRUST  
If ownership is other than sole or community property, list individuals/partners/principals below or attach separate sheet.

OWNER INFORMATION:

16. OWNER CONTACT INFORMATION  
SIGNATURE: Nikki K. Addison NAME: Nikki K. Addison  
FIRM NAME: \_\_\_\_\_ TELEPHONE NUMBER: 9470719  
STREET ADDRESS: 1812 Nicole Way  
CITY: Austin STATE: TX ZIP CODE: 78704  
EMAIL ADDRESS: Nikki.A115@hotmail.com

AGENT INFORMATION (IF APPLICABLE):

17. AGENT CONTACT INFORMATION  
SIGNATURE: \_\_\_\_\_ NAME: \_\_\_\_\_  
FIRM NAME: \_\_\_\_\_ TELEPHONE NUMBER: \_\_\_\_\_  
STREET ADDRESS: \_\_\_\_\_  
CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP CODE: \_\_\_\_\_  
CONTACT PERSON: \_\_\_\_\_ TELEPHONE NUMBER: \_\_\_\_\_  
EMAIL ADDRESS: \_\_\_\_\_

DEPARTMENTAL USE ONLY: \_\_\_\_\_

## D. SUBMITTAL VERIFICATION AND INSPECTION AUTHORIZATION

### SUBMITTAL VERIFICATION

My signature attests to the fact that the attached application package is complete and accurate to the best of my knowledge. I understand that proper City staff review of this application is dependent upon the accuracy of the information provided and that any inaccurate or inadequate information provided by me/my firm/etc., may delay the proper review of this application.

PLEASE TYPE OR PRINT NAME BELOW SIGNATURE AND  
INDICATE FIRM REPRESENTED, IF APPLICABLE.

 9-18-08  
Signature Date

Nikki Addison  
Name (Typed or Printed)

\_\_\_\_\_  
Firm (If applicable)

### INSPECTION AUTHORIZATION

As owner or authorized agent, my signature authorizes staff to visit and inspect the property for which this application is being submitted.

PLEASE TYPE OR PRINT NAME BELOW SIGNATURE AND  
INDICATE FIRM REPRESENTED, IF APPLICABLE.

 9-18-08  
Signature Date

Nikki Addison  
Name (Typed or Printed)

\_\_\_\_\_  
Firm (If applicable)

## E. ACKNOWLEDGMENT FORM

concerning  
Subdivision Plat Notes, Deed Restrictions,  
Restrictive Covenants  
and / or  
Zoning Conditional Overlays

I, Nikki Addison have checked for subdivision plat notes, deed restrictions,  
(Print name of applicant)

restrictive covenants and/or zoning conditional overlays prohibiting certain uses and/or requiring certain development restrictions i.e. height, access, screening etc. on this property, located at

Lot 13 South 5 Feet Lot 12, A D Stenger  
(Address or Legal Description)

addition Plat of record in Vol 5, Page 99  
Plat Records, Travis County, TX

If a conflict should result with the request I am submitting to the City of Austin due to subdivision plat notes, deed restrictions, restrictive covenants and/or zoning conditional overlays it will be my responsibility to resolve it. I also acknowledge that I understand the implications of use and/or development restrictions that are a result of a subdivision plat notes, deed restrictions, restrictive covenants and/or zoning conditional overlays.

I understand that if requested, I must provide copies of any and all subdivision plat notes, deed restrictions, restrictive covenants and/or zoning conditional overlay information which may apply to this property.

  
(Applicant's signature)

9-18-68  
(Date)



## F. 1: Historical Documentation - Deed Chronology

Deed Research for (fill in address) 1812 Airole Way

(continued through the property)

J.C. Kahaneck  
loans A.D. Stenger  
and Ellagene Stenger  
\$14,500.00 to build a  
1½ story residence on  
Lot # 13 + the S. 5'  
of Lot 12 of the A.D.  
Stenger Subdivision  
Plat of record Book 5,  
p. 99 of Plat Records of  
Trawis Cty.  
Dec. 27, 1950.

Vol 1107 page 91

A.D. Stenger to  
Ted and Neva K Powers  
Lot 13 + the S. 5' of  
Lot 12 of the A.D.  
Stenger Subdivision  
Dec 4, 1964  
\$13,750.00

Vol. 2905 p. 34

Ted + Neva K Powers  
to J.M. Robison Sr. +  
Jane H. Robison  
Lot 13 + the S. 5' of  
Lot 12 of the A.D.  
Stenger Subdivision  
Aug. 9, 1974  
\$13,760.00

Vol 4995 p. 1638  
1640

J.M. Robison Sr +  
Jane H. Robison to  
Nikki Addison +  
Michael Bell  
Lot 13 + the S. 5' of  
Lot 12, A.D. Stenger  
Addition  
~~\$55,000~~ \$56,407.24  
Oct. 18, 1979

Vol. 6726  
p. 1744

## F. 2: Historical Documentation - Occupancy History

Occupancy Research for (fill in address)

1812 Airlev Way

1951-52	No <sup>51</sup> Directory and not in city limits in 1952	City Directory
1953	Erwin, Arthur R	City Directory
1955+1954	Malcolm Levi Helen B rancher	City Directory
1957	Mathis, Jas. V	City Directory
1958	vacant	City Directory
1959	vacant - in late 1959 John Henry Faulk	City Directory + Biography of John Henry Faulk <del>The Making of</del> <del>A Liberated Mind</del>
1960	John Henry Faulk	City Directory
1963	Walter Adams	" "
1964-74	Ted + Kay Powers	Deeds
1974-79	JM + Janet + Robison Sr.	Deeds
1979-Present	Nikki Addison (Michael Bell deceased)	Deeds

TAX CERTIFICATE  
Nelda Wells Spears  
Travis County Tax Assessor-Collector  
P.O. Box 1748  
Austin, Texas 78767  
(512) 854-9473

NO 1038450

ACCOUNT NUMBER: 01-0209-0119-0000

PROPERTY OWNER:

ADDISON NIKKI  
1812 AIROLE WAY  
AUSTIN, TX 78704-3224

PROPERTY DESCRIPTION:

LOT 13 \* & S 5 FT OF LOT 12 STENGE  
R A D ADDN

ACRES 0.000 MIN\* .00000 TYPE

SITUS INFORMATION: 1812 AIROLE WAY

This is to certify that after a careful check of tax records of this office, the following taxes, delinquent taxes, penalties and interests are due on the described property of the following tax unit(s):

YEAR	ENTITY	TOTAL
2008	AUSTIN ISD	3,839.73
	CITY OF AUSTIN (TRAV)	1,341.79
	TRAVIS COUNTY	1,102.87
	TRAVIS COUNTY HEALTHCARE DISTRICT	181.67
	ACC (TRAVIS)	314.29

TOTAL SEQUENCE 0

6,780.35

TOTAL TAX:	6,780.35
UNPAID FEES:	* NONE *
INTEREST ON FEES:	* NONE *
COMMISSION:	* NONE *
TOTAL DUE ==>	6,780.35

ALL TAXES PAID IN FULL PRIOR TO AND INCLUDING THE YEAR 2008 EXCEPT FOR UNPAID YEARS LISTED ABOVE.

The above described property may be subject to special valuation based on its use, and additional rollback taxes may become due. (Section 23.55, State Property Tax Code). Pursuant to Section 31.08 of the State Property Tax Code, there is a fee of \$10.00 for all Tax Certificates.

GIVEN UNDER MY HAND AND SEAL OF OFFICE ON THIS DATE OF 11/03/2008

Fee Paid: \$10.00

Nelda Wells Spears  
Tax Assessor-Collector

By: 